

AMERICAN ART NEWS.

Vol. IV. No. 4

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EXHIBITIONS.

American Art Galleries.—Original drawings and paintings by American artists.

Astor Library Building.—Exhibition of German Metal Work and other ornamental designs.

Blakeslee Galleries.—Early English, Spanish, Italian and Flemish paintings.

Brandus Galleries.—Paintings of the Barbizon School.

Brooklyn Institute of Arts and Sciences.—Open daily. Admission Mondays and Tuesdays, 25 cents; free on other days.

Canessa Galleries, Paris.—Antique works of Art.

Durand-Ruel Galleries.—Old masters and modern paintings.

Duveen Galleries.—Works of art.

Ehrich Galleries.—Spanish Art of the 16, 17 and 18 Centuries. November 9.

Fifth Avenue Art Galleries.—Week commencing November 6. Entire contents of Chateau and Paris Apartment of the Marquis de Lentula.

Fishel, Adler and Schwarz.—Exhibition of Portraits by Koppay, commencing November 6.

Hamburger Fres, Paris.—Works of Art.

Heinemann Galleries.—Modern paintings. Modern German pictures a specialty.

Knoedler Galleries.—Fine paintings.

Kelekian Galleries.—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.

Lanthier's Old Curiosity Shop.—Modern and Old Masters. European and Oriental furniture, antique jewelry and silver.

Lenox Library Building.—Exhibition of Menzel etchings and drawings.

Montross Gallery.—Works of art.

McClees Galleries, Philadelphia.—Exhibition of miniatures, November 13 to 27. Pettus collection of Dutch colors by Henry Pettus.

National Art Club.—Outdoor exhibition of oils and water colors.

Oehme Galleries.—Paintings and Water Color drawings.

Pratt Institute, Brooklyn, to November 25.—Work of former students. Russian Fine Art Exhibition. Paintings, embroideries, etc.

Strauss Galleries.—High class paintings and prints.

Scott and Fowles Co. Galleries.—High class paintings by the Barbizon and modern Dutch masters.

Seligmann Galleries.—Works of Art.

SALES.

Fifth Avenue Art Galleries.—Contents of Chateau and Paris Apartment of the Marquis G. B. di Lentula. Thursday, Friday and Saturday afternoons, November 2, 3 and 4, at 2.30.

Carnegie Institute Exhibition.

On Thursday last the Carnegie Institute at Pittsburg opened its tenth annual exhibition. This display is among the more important routine exhibitions

of the year, and it may be said is the only international art exhibition held in America. There each year a representative collection of contemporaneous pictures is assembled, and there the tendencies of modern art, as represented by the best and strongest painters of Europe and America, can be studied.

There are some 300 pictures selected from some 800 sent in, hung. The dis-

Thursday, it is impossible to give the display any extended notice in this issue. Among the stronger works are a double fancy portrait of two women reading by Aman-Jean, a vigorous character work, virile in drawing and fine in expression, "Chez Mouquin" by William Glackens, which received honorable mention, a striking portrait of a woman by Cecilia Beaux, a delightful and of course a strong portrait of a wo-



PORTRAIT
By Cecilia Beaux
From the Carnegie Institute Exhibition at Pittsburg

play is representative of modern foreign and American art, and a good indication of the interest that the exhibition arouses, is the fact that some 500 canvasses were offered in Paris alone to the jury there. The number of works offered and accepted is greater this year than ever before.

The three prizes were awarded this year to Lucien Simon of Paris, F. Willis Redfield of Pennsylvania, and Childe Hassam of New York. Simon's canvass, which won the first prize of \$1,500, with gold medal, is entitled "Scene in a Studio," and is a typical bit of Parisian artist life. The winner of the second prize—\$1,000 and a silver medal is E. Willis Redfield, and his example is a characteristic Pennsylvania winter landscape strongly composed and painted.

The third prize of \$500 and a bronze medal, was given to Childe Hassam for a characteristic landscape, with nude figure, entitled "June."

As the exhibition only opened on

man by John Lavery, a splendid landscape by Alfred East of England, who was one of the jurors, and a sensational and effective genre "Intense Life," having for its subject the finale of an uproarious supper on a New York roof restaurant, by Charles Hoffbauer.

Important mural paintings by C. Y. Turner and by Edwin H. Blashfield were recently shown at the Fine Arts Galleries, No. 215 West 57th Street.

Mr. Turner's two paintings measure 1½ feet in length by 14 in height, and are to be placed in the new DeWitt Clinton High School in New York. Their subjects are appropriately the opening of the Erie Canal October-November, 1825.

The first panel represents DeWitt Clinton and party standing on the prow of a canal boat entering the Mohawk Valley on the new waterway. The composition is strong and effective and the scene is historically ac-

curate in the details of landscape, likenesses of the persons and costumes. The famous builder of the canal attired in the now quaint costume of the period pictured, stands near the bow of the boat, pointing forward to the beautiful surrounding Autumnal landscape. On his arm leans a pretty young woman also quaintly attired, gazing earnestly forward. Some five or six men and women, all personages of the time, and all with earnest expressions are grouped around. The color key is high and the scene is bright and joyous.

The second panel of Mr. Turner's depicts DeWitt Clinton and party on a barge at Sandy Hook November 4, 1825. Mr. Clinton is pouring, from a bucket raised at arms' length, water from Lake Erie into the Atlantic. Behind him are a large group of officials and dignitaries, including a bishop in his robes, and several army and navy officers in uniform. At a table on one side are several bottles, containing water from the Thames, Rhine, Rhone and other noted rivers of Europe. In the left foreground is a typical old steamboat with low guards and high smokestacks and several warships of the day.

While not as decorative as the first panel this is perhaps more impressive and its composition grouping and draughtsmanship are all admirable.

The educational value of these paintings—both as works of art and accurate depictions of momentous scenes in American history is great, and the city is to be congratulated on their possession. They are perhaps the best works the artist has yet produced.

Mr. Blashfield's painting, which filled the north wall of the Vanderbilt Gallery of the Fine Arts Building is for the main entrance hall of the Iowa State Capitol at Des Moines, and measures 40 feet 4 inches in length by 14 feet in height. It is to be placed on the level of the eye as visitors reach the top of the grand staircase in the Capitol. Its subject is "Westward," and it typifies the advance of civilization towards the setting sun. In the centre is an old type wagon or "prairie schooner" drawn by four oxen, on whose dashboard ride a young woman and several children. A band of sturdy male emigrants accompanied by two dogs, walk beside the wagon. In front stretches the prairie, and to the right on one side are rows of corn. Three graceful female figures float in air just above and forward of the wagon in the centre, bearing the State arms of Iowa, and her companions on either side typify "Civilization" and "Refinement." Behind the wagon, again in air, are three other floating female figures representing the modern agricultural arts and inventions. The color scheme of the painting is of reds, yellows and purples, and the canvas is glowing and mellow in color. The artist's conception is lofty and inspiring, and his composition and draughtsmanship are as always strong and effective.

Signor Gira has just discovered at Goriz in Austria a portrait of Doge Francesco Venier (1554-6) which he not only attributes to Titian but considers a fine example of the master's last period.

IN THE ART SCHOOLS.

The first exhibition of this season has been opened in the Art Gallery of Pratt Institute on November 2, to continue until November 25. The gallery has been filled with an exhibition of the work of former students of the Department of Fine and Applied Arts.

The building occupied by the Department of Fine and Applied Arts has been reconstructed during the past summer. Twenty-five studios and class rooms are now devoted to the work of the various courses, and these were filled by a large body of students on the opening day of the year, September 25, students coming from all parts of the United States. The rooms have been equipped with every facility possible for carrying on the work in fine and applied arts. Hundreds of large photographs are hung in the class rooms and corridors, and a museum of ornament illustrates in a sequential way the development of the styles. In addition to the twenty-five studios for the various classes, there are twelve office rooms especially devoted to the uses of instructors. There are thirty instructors in the day and evening classes.

A lecture was given November 1 on Egyptian sculpture and decoration.

The New York School of Industrial Art is making an unusual record this year, having all of its regular classes in design and normal art training open, and several of the special handicraft classes begun. A notable feature of the work is the class in wood carving and leather tooling, under Moritz Loeffler, whose work is too well known to need recommendation. Still another class of importance is to open this week—one in jewelry under Mary L. Allis of Winsted, Conn. Miss Allis is a student of Neuffer and Tismar of Paris, of Nelson and Winter at the London County Council School of Arts and Crafts, and of Sandheim at the Sir John Cars Technical Institute of London, Eng., and also of Pratt Institute and Columbia University. This puts the craft work of the school in wood, leather and metal upon a superior foundation, corresponding with the standard of instruction in the regular classes.

The work of T. S. Noble and Dr. James Lough is receiving the recognition it might be expected to call for, while the subject of psychology is new in art schools, and is generally given only to students preparing for teaching. It is attractive to the more thoughtful art students who will become portrait painters and illustrators. Dr. Lough is specially interested in the study of psychology as a fundamental in art training.

At the exhibition of summer work at the New York School of Art, November 11 and 12, there will be on view a fine collection of Japanese prints from the collection of B. Kobayasha.

The miniature class of the New York School of Art opened November 1 under the direction of Miss Harriette Strafer.

A costume dance was given last Thursday night in the studios of the New York School of Art. The costumes were unique and original, and the studios were decorated with Jack-o-Lanterns.

Some said that it was a plenipotentiary, others said it was Roosevelt's influence, and some said that the School Committee had given in. All this and even more was heard, but whatever it

was it's all right now. The male students of the National Academy are back at work, and they have promised to be good. Half, perhaps, over half, do not know what they promised for, except that it was a means by which they could return, for no one seems to know who put the paint on the wall. At any rate, even after their decision to boycott the Academy and attend the studio, a movement started at the home of one of the young women students, everybody has buried his hatchet, and the men have long since settled down for some hard work.

The second examination at the National Academy will take place, beginning November 6, when the second step of the weeding out process will be taken. Students were admitted by examination October 1, some on probation and some in full, to the several classes. This examination will decide as to whether they are capable of remaining in the classes where they have been placed. Those in the antique "on probation" will have to pass high enough to be admitted in full, or they will stand a good chance of being dropped from the roll. Other changes are likely to take place.

Chas. W. Hawthorne has returned from his regular summer home in Princetown, Mass., where every summer for the last seven years he has conducted a class of students in outdoor sketching. The season was a very successful one for all concerned, and Mr. Hawthorne finished three paintings, which are shortly to be on exhibition. Mr. Hawthorne will hold his classes at Princetown next summer as usual. At present he is working on a medium sized canvas at his studio.

Arthur Friedlander has been back for nearly a month after a most encouraging summer spent at Martha's Vineyard. Mr. Friedlander conducted his first summer class, and stated that he was very well pleased with the results. He worked on portraits for a greater part of the time.

The preliminary examinations for the fourth Lazarus Scholarship, open to all unmarried men, should have been completed last Wednesday. Eleven students filed their applications, but two were dropped after the first set of examinations. After the preliminaries the remaining students will set to work to finish up their mural decorations, the original design and sketch of which is one of the preliminary examinations. The students will have one month to finish up the decoration, after which the successful one will be announced. The winner of the scholarship is required to be in Rome by the first of the year.

A statue of Von Moltke, the work of the sculptor Prof. Uphues, who designed the statue of Frederick the Great now in Washington, was unveiled October 26 in Berlin, as the gift of the German army to the German people.

The Hague has sustained a serious loss in the disappearance of the "Portrait of a Cavalier," by Franz Hals, the small half-length of a bold-looking young ruffler, which hung in the second Rembrandt Gallery of the Art Museum.

A cablegram from Russia just received announces the sad news of the death of a brother of Mr. Edward M. Grunwaldt, Imperial Commissioner of Russia's first Fine Arts Exposition in America.

HERE AND THERE.

Plans for the new home of the National Arts Club, which purchased the house of the late Governor Tilden, in Gramercy Park, for its new clubhouse, and is erecting in connection therewith the Arts Club Studios, at Nos. 119 and 121 East Nineteenth Street, have recently been filed.

Involved in this enterprise is a co-operative movement, which will include in all an expenditure of \$500,000, as the studio building, erected with all modern conveniences, will be at the same time in direct connection with the art gallery and an art club. The architects are George B. Post & Sons.

The studio building will occupy the entire width of the lot, 60 feet, in Nineteenth Street, and will be a fireproof structure, seven stories high, with a mezzanine floor; will have a gothic entrance adorned with an arch and columns, and the facade will be of sculptured Belleville gray rock at the first story, and ornamental brick and terra cotta trimmings above. The studios will have an uninterrupted north light, as they overlook Gramercy Park.

An equestrian statue of General Phil H. Sheridan, said to be the first to the memory of the famous fighter, was unveiled at Somerset, Ohio, on Thursday last. The statue has been erected at a cost of \$10,000 by the State of Ohio, and Somerset has been chosen as its location because it was there the general spent his boyhood, although he was born in Albany, N. Y., March 6, 1831. The monument will be marked with the name of the general, the dates of his birth and death and this line: "Erected to the memory of General Philip H. Sheridan by the State of Ohio, 1905." Carl Heber is the sculptor, and W. L. Cottrell, who worked out the design, says that an effort was made to depict in it the general as he appeared when, after his memorable ride from Winchester, "twenty miles away," he dashed on the battlefield at Cedar Creek.

Henry W. Swift, counsel for Mrs. John L. Gardner, states that Mrs. Gardner has been compelled to abandon her idea of getting works of art into the country free of duty, because of the establishment of her museum in the Back Bay, to which a limited number of people were admitted each year, and has settled with the Treasury Department the last claim it held upon her with a check for \$195,000. Because of the settlement, Mr. Swift says that it is not improbable that the "museum" will be closed for all time to the public.

A special cable to the New York Sun says:

"The law forbidding the removal of art treasures from Italy had a strange result a few days ago. A farmer who was hard pressed for money sold to an art dealer some removable masonry, two ancient windows and a fragment of an ancient abbey on his ground. The Government Commissioner, on hearing of this, prohibited the removal. The farmer desparingly pleaded that he had spent the purchase money, whereupon the commissioner congratulated him on his 'prudent' expenditure, and to the angry purchaser he offered congratulations on the possession of the beautiful windows, which, however, he must not remove."

BALTIMORE ART NOTES.

Isabel B. Price has spent the last few months in and near Annapolis, making a study of water scenes. This winter she will exhibit some of her work at the Academy of Fine Arts in Philadelphia, where she once was a student. She also studied at Julien's, Paris, after which she entered the Spanish painter Checa's private studio.

Louisa M. Steuart, who has spent her summer in Holland will return in a few days to her home in Baltimore. She has devoted her time while abroad to the study of old Dutch art. Miss Steuart has charge of the portrait class at the Maryland Institute, the great Art School of Baltimore. She has also many private orders for portraits and other pictures.

There is a fine old portrait owned by Mr. William Patterson, in Baltimore, of his grandfather, the late William Patterson, painted by Pine, a great portrait painter of that day. Pine, it is said, painted the face separately on a bit of canvas and inserted it in the picture.

Alice Ball, of Boston, who has made Baltimore her home for the last few years, purchased last spring the residence on Monument Street owned by Mr. and Mrs. Paton. She is having the large front room in the third floor turned into her studio.

BOOK NOTES.

The "International Studio" for November contains, among other interesting articles, one on the paintings and etchings of D. Y. Cameron, by Walter Bayes, another on the Staats Forbess collection by E. G. Halton, both profusely and remarkably well illustrated, and an appreciative one, "Concerning Miss Cassatt and Certain Etchings," by Christian Brinton, with six reproductions of her work. The awards in the "Studio" Prize competitions are also announced, and some of the prize designs reproduced.

There will be an unique sale of books at the Arundell Club, Baltimore, on November 28 and 29. The auctioneer will be Secretary of the Navy Charles J. Bonaparte. The books belong to the Quarter Club, an organization whose efforts are devoted to a hospital in Maryland for consumptives. They all are by the noted authors of the day, each volume containing the autograph of the writer. There are now about three hundred in the collection, and it is hoped quite a large sum will be realized by selling them in this way. Among the authors whose works make up the collection to be auctioned are President Theodore Roosevelt, who heads the list with six of his best books, ex-President Grover Cleveland, Professor Woodrow Wilson, Winston Churchill, F. Marion Crawford, Rudyard Kipling, Hamlin Garland, Owen Wister, Anthony Hope, Robert Grant, William Dean Howells, J. A. Metcalf (editor of "Life"), Dr. William Osler and Booker T. Washington. Dr. Osler has written with his autograph "Be good and you will be lonesome, like me." When Kipling was asked to affix his autograph to certain of his books he refused to sign any which contained his Recessional, for he explained that the poem was published without his sanction.

AMONG THE ARTISTS.

Louis Aston Knight, the son of Ridgeway Knight, the American painter who has resided for years in France, is now in this country, where he will remain until the end of January. He brought with him a number of pictures which will be exhibited at the Knoedler Galleries later in the winter. Mr. Knight also intends painting a picture for the Paris salon during his stay here, and is rather inclined to choose the New York skyscrapers to figure in this work.

Mrs. B. Preston Preston, the well-known miniature painter, held an exhibition of her work October 31, at the Hotel Jefferson, Richmond, Va.

Kenyon Cox spent the summer at his studio in Windsor, Vt., where he made all the sketches for his decorations for the Iowa State Capitol. Mr. Cox is now painting the large figures in his studio in the Holbein. The decorations, a series of eight lunettes, will be called "The Progress of Civilization." The first figure will represent Hunting, followed by Herding, Agriculture, Manufacture, Commerce, Education, Science and Art. The figures are wonderfully drawn as is usual with Mr. Cox's work, but artists say that these decorations are his best work.

Elliott Daingerfield worked all summer at his summer studio, at Blowing Rock, N. C., on his new decoration "The Magnificat," for the church of St. Mary the Virgin. This is the third wall of the church which Mr. Daingerfield is to cover. He also painted several beautiful landscapes from scenes in the vicinity of his studio which is situated on the mountain top, giving opportunity for dramatic effects seen only in the Blue Ridge.

J. N. Marble spent the summer at Woodstock, Vt., painting portraits. He returned to his studio in the Sherwood about October 15, and is now busy with some portrait commissions.

Louis Loeb is settled for the winter in his studio in the Sherwood, after having spent some time in Westchester County and also in the Adirondacks, where he made several sketches. He has a number of pictures under way at his studio, some of which he intends for exhibition purposes.

Robert Henri has just received the Harris prize of \$500 in the Chicago Art Institute.

Elmer Schofield was sent for from Cornwall, England, to serve on the Pittsburg Jury for the Carnegie Institute. Mr. Schofield last year won the \$1,500 prize for a landscape at the Institute. He is an American, though living in England, and is at present visiting Mr. Henri in the Sherwood.

Stanley Middleton spent most of the summer at his brother's home in Stamford, in the Catskills, where he painted a number of interesting out-of-door pictures. He is now painting portraits in his studio in the Sherwood.

Helen Watson Phelps is busy painting portraits in her studio in the Sherwood. Miss Phelps recently returned from spending the summer in France. While in Paris she painted several portraits, among them that of Mr. Arthur Shattuck, an American pianist who is fast rising to fame in Paris, a charming portrait of the organist Mr. Frank Hazen, and one of Mrs. Hazen. She

has several portraits in prospect, which she hopes to execute this winter.

E. Irving Couse summered at Toas, in New Mexico, where he painted a number of very interesting Indian and sheep pictures. In his studio may be seen a beautiful and very unusual sheep picture, which he expects to send to the Academy Exhibition. It is marvellous in shimmering greens, and is a most delightful landscape. Mr. Couse will continue to paint all winter in his studio in the Sherwood.

the most notable are a medal at the Centennial Exposition at Philadelphia in 1876, silver and gold medals at the Paris Salons, respectively of 1889 and 1900, the Shaw prize at the Society of American Artists in 1895, and gold medals at the Pennsylvania Academy in 1895 and 1901—the last the Temple prize—and at the Buffalo and Charleston Expositions.

He was elected an Academician in 1890, and is a member of the Society of American Artists, the "Ten American Painters," and the American Watercolor Society.



WILLIAM M. CHASE

Photo by Zaida Ben-Yusuf

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William Merritt Chase, eminent landscape, still life figure and portrait painter, and able art illustrator, whose photograph—an excellent likeness—is reproduced on this page, was born in Franklin, Indiana, in 1849. He studied under B. F. Hayes in Indianapolis, J. O. Eaton in New York and Piloty in Munich. While a student in Munich he formed the acquaintance of Frank Duveneck, Currier, Carroll Beckwith and other young American students, and their fellowship of work and ideas resulted, when they returned to America in 1877, in the interjection into American art, then moribund, of new life and inspiration. The youthful band were called cranks, madmen, etc., but they persevered with energy and enthusiasm and in 1878 formed the Society of American Artists. As the first President of this Society, Mr. Chase, who was the head and front of what was called the "Munich Secession," did more to alter the conditions then prevailing in American art circles than anyone else. He may in fact be said to have been the founder, with his fellows of the American Art Renaissance.

The list of medals and honors won by Mr. Chase is a long one. Perhaps

Mr. Chase is also head of the New York School of Art and chief instructor in the Pennsylvania Academy Art Schools.

The jury of the International Art Exhibition in Venice has conferred a gold medal on the American painter, J. J. Shannon.

Edwin Davis French, formerly of this city, and now of Saranac Lake, a well-known book plate engraver, has given to the Lenox Library several of his plates done in recent years, to be added to the collection of his works forming part of the S. P. Avery collection. He has also drawn up for the library's print room a manuscript continuation of the catalogue of his engraved work, issued by Limperly in 1899.

George Hitchcock, the well-known American painter, long resident abroad, has been married to an English art student in London after having divorced his wife in Holland. The art-

The Lenbach exhibit at Munich continues to attract much attention, not only from visitors, but also from the prominent foreign art magazines.

ist, who is forty-five years old, began life as a lawyer, but went abroad and began his art work. His early work was painting the tulip beds of Holland.

Hitchcock came here last March and exhibited twenty of his pictures, which brought high prices.

His second wife was one of his pupils, who studied under him in Holland.

W. Verplanck Birney recently returned from Siasconset, Nantucket Island, where he has a home and studio. He made several studies, which he expects to use for pictures this winter. At Kingston he painted a picture which he intends for the Academy Exhibition; it contains three figures and is an out-of-door conception.

Mr. E. Taylor Snow is organizing an art exhibition at Nashville, Tenn., which it is understood is to be composed of some 200 carefully selected American pictures.

It has been impossible to obtain any information as yet regarding this exhibition, letters to Mr. Snow meeting with no response, but it is rumored that it is to be a remarkably good one.

Charles M. Kurtz, director of the Buffalo Fine Arts Academy, and the Albright Art Gallery, has just returned from Europe after having organized a collection of about ninety pictures, representing the leading pictures of the "Glasgow School," including Sir James Guthrie, John Lavery, Thomas Millie Dow, David Gauld, R. Macauley Stevenson, J. Whitelaw Hamilton, George Henry, E. A. Hornel, George Houstin, William Kennedy, W. Y. MacGregor, Harrington Mann, Thomas Corsan Morton, J. Reid Murray, James Paterson, Stuart Park, George Pirie, Alexander Roche and Grosvenor Thomas. These pictures are now en route to Buffalo. Mr. Kurtz considers them an even finer collection than the one representing the same school which he brought to this country ten years ago.

Edwin H. Blashfield held a reception in the Vanderbilt Gallery of the Fine Arts Building on October 27, 28 and 29. Mr. Blashfield's friends were given a private view of his latest work—a decoration for the State building at Des Moines, Iowa. This picture, which is one of Mr. Blashfield's most serious conceptions, is 40 feet long and 14 feet high, and contains 21 figures. It is called "Westward," showing the march of civilization. One artist was heard to say that it was perfect in every detail and one of the greatest works of art ever painted by an American. It will be placed about December 1 and will be hung on a level with the eye.

Around the walls of the gallery were hung a large number of preparatory sketches, nude and draped, showing the development of the picture. Also sketches made for other decorations, among them those for the music room of Adolph Lewishohn's house and the music room in the Waldorf Astoria.

C. Y. Turner held a private view at the Fine Arts Gallery on October 27, 28 and 29 of two decorations for the De Witt Clinton high school, now being erected on 10th Avenue, near 50th Street. The first picture, in which the figures are all life size, represents De Witt Clinton and his party celebrating the anniversary of the opening of the Erie Canal, and the second represents the party arriving in New York. It contains six portraits, one of Clinton, Cadwalder, Colden, Riker (recorder), Mayor Howe and ex-Mayor Paulding. The decorations will be placed in the rotunda of the school house.

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Copies of "The American Art News" are now on sale at Brentano's, No. 9 Union Square, this city; and 938 Fine Arts Building, Chicago.

The office of "The American Art News" is now prepared to procure for patrons and readers expert opinion at a nominal rate on pictures or art objects, to attend to the restoration, cleaning and varnishing of pictures, and to repair art objects at reasonable rates, to catalogue collections and galleries, print catalogues and circulars, and to supply art information of any kind.

In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

Special Announcement.

The American Art News has decided to found scholarships in the following schools:—Art Students' League, New York School of Art, and the New York School of Applied Design for Women.

These scholarships are offered as a premium to the person or persons who will secure 35 subscribers to this journal for one year. The scholarships will be known as the American Art News Scholarships—and will begin from such date as the total number of subscriptions required are secured, and will continue for one year from that time. This affords an unusual and unique opportunity to those desirous of obtaining art education in these schools.

The Art Student League Scholarship will include any course desired, including the Modelling Class.

The New York School of Art Scholarship will include any course of its curriculum.

The School of Applied Design Scholarship will include any of its courses.

Any further information or details desired will be furnished by application in person at this office.

What at first glance would appear to be a local agitation in art circles is the reported effort on the part of Mr. Joseph Wharton, of Philadelphia, to secure a majority of stock in the Pennsylvania Academy of Fine Arts of that city, with the supposed purpose of ousting President Coates from his post, and reinstating his (Wharton's) son-in-law, Mr. Harrison B. Morris, as Managing Director, a position he resigned from last spring.

Unfortunately the question is more than a local one, both from the prominence of the Academy, and the fact

that its annual exhibition has become of late years perhaps the most important of the routine displays of the year in this country. There can be no question of the fact that the general excellence and high character of these annual exhibitions have been largely, if not chiefly, due to the energy, ability and intelligence of Mr. Morris, and his resignation last spring was generally regretted in art circles everywhere.

The merits of the evident friction that has existed between Mr. Morris and President Coates, and the ethical side of Mr. Wharton's attempt to secure control of the old Academy, it is not our province to discuss.

We learned of Mr. Morris's resignation with regret, and have been hopeful that the new Managing Director, Mr. John E. D. Trask, who has been closely associated with Mr. Morris in the management of the Academy for some years past, and who has many qualifications for the post, would be able to maintain the high standard both in school work and exhibitions that the Academy has set.

The present agitation has an amusing side, in that both Messrs. Morris and Trask are sons-in-law, the former of Mr. Wharton, who is credited with trying to wrest the Academy's control from Mr. President Coates, and the latter of Mr. Coates.

Twenty-one American-born artists exhibit at the autumn salon, where the dominant note is impressionism, which the great pictures by Manet, filling one salle, embody in its startling beginnings. The large American contingent received a disproportionate share of honors in the press, and French artists and critics express surprise that suddenly this relatively small Paris colony has attained such importance in quantity and quality of work. The popular American success, perhaps, is P. S. Horton's large canvas depicting the fete at the Elysee for the reception of King Alfonso. The autumn salon this year has disclosed some very young talent, one sculptor of eighteen years, another of sixteen and a painter of landscape named Camille Roche, aged twelve.

The first exhibition of the season opened Wednesday morning with a press view, at the American Art Galleries, No. 6 East 23rd Street. In the lower room are hung some thirty characteristic paintings by Frederick Remington. Brightly colored, they are the scenes of life on the plains, Indians and soldiers, with which his illustrations have familiarized the public. One especially decorative shows the solitary figure of a moose on a projecting promontory, outlined against a brilliant sunset sky, reflected in the placid lake. In the shadows a hunter is taking aim.

Upstairs are the originals of many illustrations in both black and white and colors, loaned by "Collier's Weekly." These include work by such well-known men as Andre Castaigne, Howard Chandler Christy, Kenyon Cox, Frank V. Du Mond, Jules Guerin, Charles Dana Gibson, La Farge, Pyle, etc. The showing is most interesting.

PHILADELPHIA NOTES.

Emily Drayton Taylor, who has spent the summer at Bar Harbor, has returned to the city and re-opened her studio in the Greble Building, 1710 Chestnut Street. During the summer she has been painting some exceedingly interesting miniatures; while at Bar Harbor she did portraits of Mrs. John R. Kane (née Schermerhorn) and of Mrs. Willie Douglas, both of New York. While visiting at Newport she painted the miniatures of Mrs. John Carter Brown, who is a wonderfully handsome old lady of 80 years of age and of her daughter-in-law, Mrs. John Nicholas Brown.

Janet Wheeler who has returned from Chicago, has opened her studio at 1710 Chestnut Street. On view at present at the Chicago Art Institute are ten portraits of the sons of Mr. and Mrs. Edward Norris, which she painted during the summer. She also did a portrait of the little daughters of Mr. and Mrs. Alfred Granger, which will be put on exhibition in November at the Carnegie Institute International Exhibition. Among other commissions, Miss Wheeler is to paint in the near future, Charlotte, the daughter of Mr. and Mrs. Levering Jones of Chestnut Hill.

The annual exhibition of the Philadelphia Sketch Club will open on Saturday, November 11. The Committee of Selection and Hanging are: J. Frank Copeland, Franz Lesshaft, Adam Pietz, William C. Watts, Morris H. Pancoast and Chairman of the Exhibition Committee, Everett L. Bryant. Thirty landscape sketches in oil and water-color are being shown, the work of John Duell. R. Blossom Farley is also showing some paintings which are interesting and Whistleresque.

One of the four existing portraits of Spinoza, the great Jewish philosopher, is in the collection of Judge Mayer Sulzberger of this city. This picture originally belonged to the great French Cardinal, De Rohan, and was believed to have been destroyed during the Revolution.

An interesting sale of Attorney General Carson's collection of engraved portraits was held this week, bringing good prices. There were no less than 58 portraits of John Paul Jones, a very unusual one being that of an old mezzotint published in England in 1780. The collection included 17 portraits of Commodore Bainbridge, 8 portraits of Commodore Richard Dale, 16 portraits of Decatur and 8 of Commodore Hopkins.

An expected sequel to the resignation last spring of Mr. Harrison B. Morris as Managing Director of the Pennsylvania Academy of Fine Arts—a resignation which, coupled with the announcement that Mr. Morris had become the art editor of the "Ladies' Home Journal"—has brought surprise to art circles everywhere, now comes in the news that there is a "merry war" on in Academy matters.

It appears that Mr. Joseph Wharton, father-in-law of Mr. Morris, is endeavoring to obtain control of a majority of stock in the Academy with a view, so it is said, of ousting President Coates from his position at the Academy's annual meeting in February, and the reinstatement of Mr. Morris as Managing Director in place of Mr. John D. Trask son-in-law of Mr. Coates, and the present incumbent.

The stock of the Academy is divided

into 400 shares of a par value of \$100 each, and it is to be determined whether or not Mr. Wharton, who is a man of large means, can obtain a majority and thus secure control.

The members of the Board of Directors who attend its meeting most regularly and are most active in its affairs, are Dr. John H. Packard, E. Burgess Warren, Robert C. H. Brock, Dr. Herbert M. Howe, Theophilus P. Chandler, Clement H. Newbold and Henry Whelen, Jr. The Board, besides the President, consists of thirteen members, and includes, besides those already mentioned, Charles C. Harrison, provost of the University of Pennsylvania; George H. McFadden, wholesale merchant; Clarence H. Clark and Frank Caven, Select Councilmen from the Thirty-Fourth Ward. Select Council is always represented in the Board, because the Academy is the recipient annually of money appropriated to it by the city.

An officer of the Academy who is thoroughly conversant with the history of the fight, says:

"The impression sought to be conveyed in some quarters that Mr. Morris was in a sense forced to relinquish the position of Managing Director is false. Our understanding of the matter was that he resigned because he was offered another position at a salary of about four times that which he received from the Academy. He at the same time resigned the editorship of 'Lippincott's Magazine,' becoming art editor of the 'Ladies' Home Journal.' There has been no disposition to undervalue Mr. Morris's services to the Academy. On the contrary, Mr. Coates, who created the position of Managing Director and took Mr. Morris twelve years ago from the employ of the Reading Railway Company to fill it, always recognizing his ability and efficiency."

Messrs. John H. Converse, E. Burgess Warren and Dr. Howe, other directors, express themselves in the dailies here in about the same terms as the director above quoted.

Mr. Morris is quoted in the "Public Ledger" as follows:

"I left the Academy of the Fine Arts on the 1st of July last, because my position there was made untenable by the President. I had threatened twice within the year to resign, and when a handsome offer came to me from the 'Ladies' Home Journal' I accepted it as a solution of a grave and painful difficulty. My new duties are absorbing all of my time, and I regret that the President of the Academy of the Fine Arts has forced this controversy into public view."

A cable to the New York Times last Saturday announced that the American Ambassador in London has presented to the Ministry of Foreign Affairs a reproduction in wood engraving of a photograph representing the signing of peace between Spain and the United States, which took place in a room at the Quay d'Orsay, and at which White-law Reid was United States representative.

Owing to the mutilation of a valuable antique head of Minerva presented in 1860 by the composer Halévy to the Beaux Arts, a proposal to have casts made from all important sculptures in France belonging to the State, has been made. In the present instance the nose has been knocked off and the head so damaged that repairs are out of the question. The possession of perfect casts of all the statues in the Louvre would at least minimize the loss in case of fire.

PARIS ART NEWS.

October 24, 1905.

The exhibition of retrospective and modern original engravings which was to have been inaugurated the 25th of November, has been postponed until the spring of 1906. It will take place in the Ecole des Beaux Arts, whose rooms have been placed at the disposition of the committee by M. Dujardin Beaumetz.

Last week, at the depot of furnishings of the State, were sold 28 missals, psalters and gospels from the chapter of the Invalides. Among these books, very well bound and preserved, was a missal of 1638, which brought the infinitesimal sum of 25 francs.

Fifteen candidates are at the present moment enlisted to secure the fauteuil of the late Henner; these are Mm. Besnard, Chartran, Harpignes, Gabriel Farrier, Tony Robert Fleury, Gervex, Maignan, Raphael Collin, Francois Flameng, Friant, Lecomte du Nouy, Toudouze, Wenekel and Renard. At present the nomination of M. Harpignes is considered probable.

The autumn salon opened October 18 to the public in the grand Palace of the Champs Elysees. The collection is most interesting, and certainly better than that of last year. Two rooms especially attract attention; those of Manet and Ingres. The marvelous series of portraits and the standard of works of the veteran Ingres are perhaps better in quality than his much admired pictures. Among these latter the "Bath of the Odalisques," is commendable for its singular composition, and an animated background of a crowd of little figures.

Manet, on the contrary, did not have the cult of feature. When he wished to draw a form as seen at close range, he often girdled it with a great black file, as one sees silhouetting the form of his celebrated "Olympia" at the Luxembourg, and such as one finds in many of his painted studies. His picture, "The Death of the Emperor Maximilian" is rich in color and composition.

Among the artists of renown, Eugene Carriere shows a "Maternity," very tender, noticeable for the harmony of color which is peculiar to him, then studies of heads of women and one of a man with a white beard, in vigorous grisaille. Raffaelli sends a curious canvas, "The Portrait of M. Clemenceau Speaking at a Public Meeting." Auguste Renoir shows a young woman in red, writing, a white "Guitarist," and a landscape where the blue distance is charmingly effective. M. Desvilliers sends a large decorative panel, M. Willette a spiritual "Eve," and Mlle. Dufau "The Woman with Hydrangeas."

M. Borchardt exhibits a "Summer Day," two young women in white and mauve, walking in the country. M. Horton's canvas reproduces with much ability the sweetness of the hour of twilight; his "Fete de Nuit, au Jardin de l'Elysée" has a pleasing golden color.

Pierre Laurens contributes a "Stranded Bark," dull and sad in color; M. Dezaunay a good portrait of a young girl, and two pretty Breton studies.

M. Lavery shows a "First Communion," gray in tone, against a gray background, doubtless inspired by Whistler; Guiraud de Scevola portraits golden in tone, and a "Woman Seen From the Back," in a charming light.

Max Gimard paints with truth a young girl asleep, full of grace and naturalness; a harmony in blue is that of

M. Harviess entitled "Gilded Mist." M. Vaillant's group of Breton peasant women is very life-like, called "Under the Apple Trees." "The High Plateaux of Auvergne" of M. Koenig gives a perfect impression of solitude and immensity; Mlle. Delasalle shows a vigorous portrait of the painter Denie Lucas; Victor Bourgeois a landscape; "Evening in the Dunes," inspired by L'Hermite.

Very good landscapes are contributed by Georges Lambert, Heymans, Jeon Lefort, Ten Cate, De la Ville Leon and Markous.

The Spanish painter Garcia Lozano exhibits a "Promenade at a Night in Se-

ville," crude in color, and "Nu de Gitane," the drawing of which leaves something to be desired. We prefer the rather sad Spanish figures of M. Monell, and the "Chanteuse des Cours" of Halpert, which gives an exact impression of the miserable life of street musicians.

Lisbeth Carriere, daughter of M. Eugene Carriere, president of the society, has something of her father's style, and her white tulips, her azaleas and orchids, lose themselves somewhat in obscurity. M. Dumouchet shows a fine nude, a "Flora," and M. Torneman "Bretons," of which the execution is again spoiled by an immoderate abuse of green.



CHEZ MOUQUIN
By William J. Glackens
From the Carnegie Institute Exhibition, Pittsburg

Andre Morisset sends pretty green and blue landscapes, M. Kaufman, a Polish farm scene, striking and moving. M. Barbier impressions in grey, and Diriks "Shores of Finisterre," whose vivid colors are not to be censured.

Other landscapes are by Mm. Seysaud, Maufra, Jourdain, Loiseau, not forgetting those of M. Guillaumier, with his flexible and personal talent.

Sculpture and domestic arts are represented by important works. Rodin,

this exposition where extremes meet, and white and black assail each other.

At the Hotel Drouot, for the first time of the season, two little tapestry panels of the 18th century, small figures in a park, have been adjudged the value of 1,030 francs. Two Louis XV. chests of drawers brought 500 francs.

LONDON ART NEWS.

October 24, 1905.

The event of the week has been the opening at the galleries of the Alpine Club of the thirty-fifth exhibition of the New English Art Club, a society which is of the first importance to all interested in contemporary British painting. Messrs. Sargent, George Clausen, La Thangue and the late C. W. Furse are but a few of the now universally esteemed painters whose work was first introduced to the public by this club, and though since their admission into the sacred circles of the Royal Academy several old members have faltered in their allegiance, the Club has always managed to find new recruits of such promise and performance

that its exhibitions are as interesting and remarkable to-day as ever.

To the present exhibition, Mr. P. Wilson Steer, whose non-representation in our national collections was severely commented on by eminent Continental as well as home connoisseurs during the House of Lords enquiry on the Chantray Bequest, sends a fine landscape and a charming, if unconventional, portrait of a young girl in her robe de nuit. Other prominent members well represented are Wm. Orpen, whose work has aroused the enthusiasm of one of our biggest Bond Street dealers, Charles Conder, A. E. John, Ambrose McEvoy, Wm. Rothenstein, Bernhard Sickert, Henry Tonks, and Professor Frederick Brown of the Slade School. The water colors of H. B. Brabazon, Roger Fry, D. S. MacCall, A. W. Rich, and the drawings and etchings of Muirhead Bone are also distinctive features of the exhibition. It is to be regretted that the leading members of this club show so rarely elsewhere, for to be unacquainted with their work is to be ignorant of the most live and able of our younger painters, but intending visitors to these shores may be interested to learn that examples of their art are generally to be seen at the Carfax Gallery, in Bury Street, St. James.

The Institute of Oil Painters is now holding its twenty-third annual exhibition at its galleries in Piccadilly, and though the collection includes little that is strikingly novel it is well up to the average. Scottish art is well represented, the portraits by Sir George Reed and Mr. Lavery, Mr. Millie Dow's decorative Venetian picture "San Giorgio," and Mr. Hornel's gorgeous mosaic of paint, "The Lily Pool," being among the most distinctive features of the exhibition. Good work is also shown by George Wetherbee, J. R. K. Duff, Robert Little, Coutts Michie, J. Aumonier, Guy E. Broun-Morison, L. R. Garrido, and Frank Walton, President of the Institute.

Much interest is being taken here in the collection of works by members of the Glasgow School which Mr. Kurtz has got together for exhibition at Buffalo. Sir James Guthrie, president of the Royal Scottish Academy, is considered by many competent critics to be the most distinguished of contemporary British portrait painters, while the portraits of Lavery, E. A. Walton and George Henry, the landscapes of Grosvenor Thomas, Millie Dow, James Paterson and Macaulay Stevenson, the child studies of E. A. Hornel, and the architectural paintings and etchings of D. Y. Cameron, are certainly to be reckoned among the most acceptable contributions to modern art.

The Paris Autumn Salon this year has for its distinctive features an interesting collection of new or little known works by Rodin, and two rooms devoted respectively to Ingres and Manet. Other notable exhibitors are Mm. Cézanne, Renoir, Carrière, Raffaelli, Guillaumin, Jules Cherst, and Willette. Mr. Lavery and Mr. Walter Sickert are prominent among British exhibitors, while of the younger men the portraits of Gerald Kelly and the landscapes of J. W. Morrice, Ambrose Paterson and Stephen Haweis have attracted much favorable attention. In addition to his sculpture, which includes an admirable head of "Grief," and busts of M. Gustave Caffrey and M. d'Estournelles de Constant, M. Rodin sends several drawings in a bold style somewhat reminiscent of the Japanese master Korin. Charming book illustrations by Steinlen, Carrière, Lucien Pissaro and others, help to give variety to an exhibition which is both interesting and instructive.

A special cable from London to the New York Sun says:

"The young English artist Raine is having great success as a portrait painter. His portraits of many prominent society people are highly praised by connoisseurs, but it is his method of painting that is attracting attention. Raine says he has discovered the long buried secret principles of Rembrandt, Titian and Velasquez. What they are, however, he refuses to tell. He declares they are open to any one to discover by applying science to painting. He says:

"All my colors are prepared in a different way to that of color dealers. I use only three colors, the same number as the old painters did. Herein lies the secret of the harmony of my pictures and the look of ripe old age. The colors will last forever. After the painting is done the colors improve during a period of at least five years."

"Raine uses black canvas, as Rembrandt did. What arouses more interest and curiosity than the claim to the discovery of the old master's secret is the fact that Raine paints in a light so subdued that his studio at first seems almost completely dark. He says:

"When the eyes are trained in this light it is extraordinary how easy a task painting becomes. It saves fatigue of the eyes and allows them to take in proportion and the difficulties of composition more easily than in the light. It has in a greater degree the effect which painters gain by half closing the eyes when viewing a subject. In conjunction my two methods allow of a portrait being painted in one-eighth of the time that is ordinarily taken."

"Raine regulates the light with the greatest nicety, constantly altering the shutters of his window according to what he wants to see. Raine has perfected his method during the last three years after eight years of study."

Venetian connoisseurs are waxing indignant over the fact that another masterpiece has passed from them owing, it must be said, to some want of discernment on the part of those concerned. Some little time ago a picture—then hanging in the Galeria Canonici, in Ferrara, and bearing the signature, "Andreas Mantinea fecit," was sold to the authorities of the Berlin Museum. The picture ("The Entombment of Christ") was, however, it was self-evident, no Mantegna, and the signature being generally known to be a fraud, the work was somewhat under a cloud. Some spoke of it as possibly the work of Michele de Verona, a comparatively little known master, but Cavalcaselle has, in his "History of North Italian Painting," ascribed it to Vittore Carpaccio; he was, however, unable to bring any actual evidence to bear out his private opinion. This opinion, nevertheless, was firmly shared by the great German art authority, Dr. Wilhelm Bode, who, being convinced of the truth of it, kept his own counsel, and bought the "spurious Mantegna" for the Imperial collection in Berlin. There it now hangs in an honored place, described as by "The Venetian Master, Vittore Carpaccio (1450-1522)," or thereabout, the dates being a matter of some uncertainty. Curiously enough—now that this masterpiece is gone beyond recall—all Venice cries, "Of course, it was a Carpaccio! What could it have been but a Carpaccio?" But, alas! this wisdom after the event will not bring the treasure they so blindly parted with back from the Friedrich Museum.

CHICAGO ART ECHOES.

Many young artists are contributing sketches for the bazaar of the Chicago Press League, to be held in the Fine Arts Building early in December, for the purpose of establishing a philanthropic fund in the league. The Art booth in the bazaar is in charge of Magda Heuerman, who has recently returned to town to re-open her studio in the Fine Arts Building.

The principal exhibition of the week is that of the Swedish-American Art Association. It is the first annual exhibition of this society, and nearly one hundred paintings and works of sculpture are being shown in Anderson's art rooms. Many local artists are represented, as well as a representative showing of nearly all the Swedish painters in America. The object of the association is to make exhibitions periodically in all the chief art centres in the country.

The most conspicuous work in the exhibition seems to be the landscape paintings of Alfred Jansson. Charles Hallberg shows a number of marines of striking merit. "The Surf at Play," and "The Sea Hath Its Pearls" are delightfully interpreted studies of sea moods with their mysteries. Arvid Nyholm shows ten pictures in water colors, pastel, oil portraits and landscapes. Among the latter the "Black Oak" is the best. It is vigorous and expressive. His "Portrait of Miss B." was exhibited at the Art Institute last season, where it attracted considerable deserved attention. August Franzen shows a single portrait of a lady in red of striking merit. Miss Ahlm shows several strong canvases of great individuality. Her "Dutch Landscape" is the best. A. G. Waldren shows "Meadow Brook," which is delightful. Sandzen's bold and assertive work is receiving unusual praise, his "Temple of the Great Spirit" being especially noteworthy. Anders Zorn is represented by one etching. S. Norman, Emma Carlsund, Carl Larson, A. Schultzberg and B. Liljefors, each contribute an interesting canvas.

An interesting minor exhibit of the week was that of Katherine H. Scott, a miniature painter of unusual talent. Miss Scott is now a resident of Burlington, Ia., but is a former student of the Art Institute and of Magda Heuerman. Her exhibition showed portraits of men, women and children, executed with a subtle grace and individuality that proclaims her a painter of promise in her chosen field.

The event of the week in the Art Institute has been the coming of Howard Pyle. His stay will last ten days, during which time he will give special attention to the art school. His first lecture was given Tuesday afternoon, while on Thursday the students gave him a reception in the galleries where the American oil exhibition now hangs.

Adam Emory Albright gave a reception to clubwomen in his studio on Wednesday. Albright's work of the past summer was on view, all charming impressionistic studies of rural boys and girls in their native environment. The studio is a quaint log cabin in Edison Park.

Elmer Wachtel, a rising Californian landscape painter, is exhibiting about fifteen canvases in the Thurber Galleries this week. They are varied in tone and subject, and depict the great West with a wonderful understanding and poetic insight. His outlook is universal

rather than personal, his technique refined and his work wholly unconventional. "The Arroyo Seco" is perhaps the most fascinating in the group.

A portrait of John P. Altgeld, done by Ralph Clarkson, is on exhibition at a local gallery. It is intended to be hung in the rooms of the Chicago Historical Society, and is considered to be the best portrait of this interesting public character now in existence. It was painted by Clarkson while Altgeld was Governor of the State.

Two more prizes have been offered for the Art Students' League exhibition, one by John Barton Payne of \$50, the other a memorial prize of \$100 by Mrs. Frederick M. Brand, in memory of her husband.

Saturday evening, Nov. 4, is "Ladies' Night" at the Palette and Chisel Club. A musical program will be given. The Saturday afternoon receptions have also been resumed in the artists' colony in the Fine Arts Building. The studios are then thrown open to friends and visitors and the best work of the artists is thus constantly on view. The artists of the Tree Building will shortly inaugurate a similar scheme combining hospitality with the display of their work.

The exhibitions to be held at the Art Institute of Chicago during the coming season are as follows:

October 19 to November 26. Eighteenth Annual Exhibition of American Oil Paintings and Sculpture.

October 19 to November 26. Special Exhibition of contemporary French Painters.

November 14 to December 3. Annual Exhibition of the Atlan Club.

December 5 to December 21. (1) Exhibition of Arts Crafts, including designs for decorations and examples of workmanship having distinct artistic merit. The regular exhibitions of the Chicago Ceramic Association and the Atlan Club will be included in this exhibition.

December 5 to December 25. (2) Annual Exhibition of the Society of Western Artists.

December 5 to December 25. (3) Exhibition of Paintings of Joseph Lindon Smith, of Boston. The artist will be present at the opening reception.

January 2 to January 21. (1) Exhibition of Paintings of "The Glasgow School." (Probably.)

January 2 to January 21. (2) Exhibition of Paintings of Frederick W. Freer, of Chicago.

January 2 to January 21. (3) Exhibition of Paintings of Herbert W. Faulkner.

January 30 to February 25. Annual Exhibition of Works of Artists of Chicago and vicinity.

March 1 to March 21. (1) Exhibition. Salon of the Federation of Photographic Societies of America, under the auspices of the Chicago branch the Chicago Camera Club.

March 1 to March 21. (2) Annual Exhibition of the Art Students' League of Chicago.

March 1 to March 21. (3) Exhibition of Paintings of Jules Guerin, of New York, formerly of Chicago.

March 1 to March 21. (4) Exhibition of Paintings of Charles E. Hallberg, of Chicago.

March 29 to April 22. Annual Exhibition of Chicago Architectural Club.

April 21 to April 29. Exhibition of Works of Newspaper Illustrators of Chicago.

May 3 to May 27. Exhibition of the National League of Mineral Painters.

Other exhibitions of importance and interest will be held, of which definite announcement will be made later.

IN THE GALLERIES.

The Ehrich Galleries will open Thursday, November 9, an exhibition of Spanish art of the 16th, 17th and 18th centuries at the Galleries, No. 8 West Thirty-third Street. This will be the first exhibition devoted to classic Spanish art ever held in the United States, and on that account, as well as for the sake of the examples to be shown, should attract the attention of art lovers. The paintings shown will include notable examples by Murillo, Zurbaran, Tobar, Llorente, Ribalta, Luis de Morales, Goya, El Greco, etc.

All other classic schools are worthily represented in these galleries.

In the Brandus Gallery, No. 391 Fifth Avenue, may now be seen a fine example of Corot in his early Italian period, "The Rainstorm," from the Sarlin collection, Paris. The advancing storm is finely portrayed, one actually feels the rain, and the sky is extremely well done. Figures of a woman and sheep on the hillside are suggested rather than distinctly painted.

The Durand-Ruel Galleries, No. 5 West Thirty-sixth Street, are now showing three of the celebrated London series by Monet, and the only ones of this series available for purchase in this country. Two are of the Westminster set, showing the Houses of Parliament and Westminster in two widely varying moods, one a late afternoon with sun shining through a London fog, the other morning, also foggy, with some wonderful opalescent effects of water and sky. The third is of Waterloo Bridge at sunset. An album containing fine photogravures of the entire series of 39 paintings, as they were shown in Paris and Berlin, may be seen in the galleries. The process for photographing these unusual paintings, very difficult to reproduce, is owned by Druet, of Paris. Other interesting canvases are two heads of absolutely different types by Renoir; an early Huguot, "Ruins near Biskra," full of the spirit of the desert.

In the upper Knoedler Galleries, No. 355 Fifth Avenue, have been hung fine canvases by Gerome, Schreyer, P. J. Clays, Isabey, and an attractive sheep picture by Chiativa.

The corridor of the Blakeslee Galleries, No. 358 Fifth Avenue, is now adorned with a large full-length seated portrait of King George III. of England, painted by Allan Ramsay, and presented to Sir Adam Williamson, K. B., in recognition of his services as Governor of Jamaica. This painting is from the collection at the Manor House, of Avebury, Wiltshire, England. His Majesty is represented in full state attire, wearing the order of St. George.

A fine example of Mauve in his early period is now on view at the Oehme Galleries, No. 320 Fifth Avenue. The cattle in the foreground are splendidly painted, the landscape soft and tender in tone, with sheep and figures faintly visible in the background. It is one of the most important Mauves now to be seen in the city.

One of D. W. Tryon's charming pastels of the New England hill-country, seen in the late afternoon, is now in the Montross Gallery, No. 372 Fifth Avenue. Another interesting picture, a bit of outdoors in which tiger lilies figure against a misty green background of foliage and grasses, but full of distance, and the whole highly decorative, is by J. Alden Weir, framed effectively in accordance with the artist's own selection. A recent addition to the Montross Print col-

(Continued from sixth page.)

lection is a beautiful reproduction of Alexander Schilling's "Moonlight." The whole picture is flooded in the soft light which shows unusually well in the reproduction.

The New Gallery, 15 West 30th Street, will open an exhibition of landscapes in oil and pastel, by J. F. Currier, November 13, which will continue for three weeks. This is the first exhibition of Mr. Currier's work in this city.

Count Leo Tolstoi, who this week cabled to Imperial Commissioner of Russia's First Fine Arts Exposition in America, Edward M. Grunwaldt, his pleased acceptance of active membership on this exposition's committee, is especially devoted to that section of it which shows the perfection of peasant art crafts. The high attainment reached in these peasant arts is especially evidenced in the Exposition's showing in point laces, embroidery, carving (both wood and ivory), weaving, metal work and basketry. In view of the highly educative quality of the Exposition, Mr. Grunwaldt has made especial arrangements for school visits on Saturday afternoons.

The heroic statue of Count Tolstoi (on view in the lower gallery of the Exposition, and especially photographed for the American Art News), is the work of St. Petersburg's greatest living sculptor, Ginsberg, pupil of the famous Antokolsky.

As the Menzel Exhibition at the Lenox Library has attracted much attention, it will doubtless interest many to hear that it will remain open during November and December. The Library will be open on Election Day and Thanksgiving Day, so that on these holidays a special opportunity will be offered to many to see this interesting collection of the work of the great little German. Menzel's significance, in the history of art, both as a draughtsman and as an illustrator of extraordinary imagination and wit, is such that his works deserve the closest study. To the art student he bears a message of distinct importance.

The John Paul Jones exhibit is also still on view. It attracts the historical student and the collector of Americana as well as the every-day patriotic American.

Both exhibitions are plentifully furnished with labels giving historical and critical notes.

The Metropolitan Museum of Art is negotiating for the purchase of six canvases by Frans Hals, the elder, each valued at \$100,000, with their owner, the Countess Mnischev, of Paris.

Four have been under serious consideration, but the trustees consider the price too large. Photographs of the originals, now in the home of the Countess in Paris, have been studied by Mr. J. Pierpont Morgan and by Mr. George H. Story. At the last meeting of the trustees the matter was postponed until the arrival of Sir C. Purdon Clarke. The proposal to sell the pictures came from the Countess, who sent an artist to this country.

If these paintings are bought the Museum will have a collection of the work of Frans Hals second only to that of Haarlem, where the painter lived.

The canvases are portraits of men and women, and they have for many years been in the possession of the house of Mnischev.

WITH THE DEALERS.

K. J. Collins, of No. 8 West Thirty-third Street, is showing some fine colored engravings and prints. Among them are one of the Countess Gower and child, painted by Sir Thomas Lawrence, reproduced in mezzotint by Cousin. Only 50 copies of this picture were printed in colors. Lady Hamilton as Nature, after the painting by Romney, engraved by Cornack, the same charming subject as Bacchante by Romney, engraved by Greenhead; Ann Pitt personating Lady Hamilton as Mirth, engraved by Will Henderson are some of these interesting works shown. The collection embraces English and French prints of the 18th century.

An unusually fine collection of Scutari velvets may be seen in the Kelekian rooms, No. 252 Fifth Avenue. This house has been collecting the beautiful velvets for many years, and has probably the finest assortment of them in the world. Upon John Sargent's last visit to this country he purchased their entire supply of these goods in red tones to take back to England with him. They come in lengths admirably adapted to screens, and are wonderfully soft in tones.

Mr. Wildenstein, of the firm of Gimpel and Wildenstein, No. 250 Fifth Avenue, has recently returned from Europe. The arrival of the first shipments of paintings secured by this firm is daily expected at the galleries.

One of the most important sales of house furnishings held in this country will take place in the Fifth Avenue Art Galleries, No. 366 Fifth Avenue, on Thursday, Friday and Saturday afternoons, November 9, 10 and 11, at half-past two o'clock. The sale comprises the entire contents of the chateau at St.

Gracien and the Paris apartment of the proprietor, the Marquis G. B. di Lentula, and is the first time that such goods have ever been sent in their entirety to this country to be sold.

Prominent among other beautiful things with which Lanthier's Old Curiosity Shop is filled are some silver figures of fully armored XVI. century knights, their visors raised to show their faces of finely chiseled ivory; and a large and massive silver loving-cup of the same epoch.

Mr. Lanthier also shows a fine collection of bronzes, figure groups, busts, equestrian and animals by European masters.

E. J. Van Wisselingh, of Amsterdam, Holland, passed through the city last week. He has charge of an important exhibition of paintings to be shown in Montreal, and probably later in this city.

From a contemporary we learn that the rich art collector, Joseph Reinach, will present to the Louvre his portrait of George Sand by Eugene Delacroix—a graceful, piquant head in which the writer's admirers profess to find her as Lélia. The circumstances under which the picture was painted are unknown; but it is certain that George Sand and Delacroix, then both young and struggling, lived in the same house on the Quai Malaquais, where also lodged the lawyer Delavigne, who had as clerks Balzac and Louis Veuillot. The portrait remained in Delacroix's studio until his death, when it passed by legacy to his friend Christophe.

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